Design and Production Student Handbook
Section 5: ROLES & RESPONSIBILITIES

DESIGN & PRODUCTION ROLES & RESPONSIBILITIES:

I. PRODUCTION MANAGER:

- Works with department heads to allocate overall resources into various production budgets after reserving primary resource allocations and charges from the producer. The producer allocates money for the season and approves the season schedule based on a number of factors in advance of the season start.
- Works with departments to ensure that all aspects of a production are completed within budget, as true to the designer’s and director’s intent as possible, and in a timely fashion.
- Oversees cost effectiveness and planning of the entire production process, reporting to the producer.
- Facilitates communication between the designers, technical staff, and artistic staff, scheduling and running meetings as needed.
- Ensures that agreed upon production procedures and protocols are followed and updated as needed to keep up with best practices.
- Facilitate maintenance of a design and production archives

*NOTE: All archival materials produced by design and production staff and students should be posted to the D&P file server no later than two weeks after the closing date of a show.

II. COSTUMES:

COSTUME DESIGNER:

- Read script and determines the costume needs of the production
- Meet with the director and the design team to discuss the concept for the project.
- Research period details, fabric availability, and rental recourses (if necessary) for the design project
- Sketches ideas into renderings for Director approval, and as working drawing for the costume shop
• Determines fabrics and/or fabric modifications necessary to fulfill ideas determined on renderings
• Attend Draper and Craft Head meeting and check in with the shop and the shop manager daily
• Attends production meetings
• Attends rehearsals as necessary
• Attends all fittings unless notified by the shop manager
• Pulls and purchases all costumes needed for upcoming fittings
• Supervises the costume load into the theatre
• Advises the wardrobe head about costume strike, giving a to-do list if necessary
• Meet with the production staff after rehearsal to exchange notes and establish a plan of attack to address any needs. Work with all the departments so the limited time between rehearsals can be used as efficiently as possible.

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. It is to include:
  • Final Renderings & Scanned Fabric Swatches
  • Character/Scene Breakdown
  • Budget Documentation
  • Selected research and process documentation
  • Production photos of garments

ASSISTANT COSTUME DESIGNER:
• Reads script
• Compiles research for Costume Designer as necessary
• Acts as liaison between Costume Designer and costume shop when the Costume Designer is unavailable
• Coordinates elements for fittings including all pulled and purchased items
• Labels/tags all costume craft items before they leave the fitting room
• Attends production meetings and rehearsals as needed
• Creates dressing lists as needed for wardrobe
• Pulls rehearsal costumes as necessary
• Compiles and maintains production “bible”
• Supervises the correct labeling of all items for proper wardrobe identification
• Finds rental costumes as necessary
• Supervises the costume load into the theatre
• If necessary helps supervises the costume strike with Wardrobe head
• Performs other duties as assigned by the Costume Designer

ARCHIVAL DOCUMENTATION:
See Costume Designer specifications

COSTUME SHOP MANAGER:

• Reads script and determines the costume technical needs for the production
• Calls and attends Draper meetings
• Determines yardages of fabric and trim for the costumes designed.
• The overall smooth running of the shop as it relates to production (not class activities)
• Posts fitting schedule - production notes before crew call
• The timely progress of all costumes, recognizing when potential problems exist and devising possible solutions to keep shows on track
• Maintaining a current and accurate overview of the shop workload
• Anticipating space, materials, and labor needs of designers and drapers ; providing all these things in a timely manner
• Acting as a liaison with stage managers for fittings, public relation photo shoots, and quick change rehearsals
• Assigning stitchers and supervising crew calls
  • Post calls
  • Record hours
  • Call breaks and clean-up
• Assigning rack and shelf space for each show
• Collaborating with Faculty Costume Designer on:
  • Draping loads
  • First hand assignments
  • Assignments of cutting tables
• Attends all production meetings
• Making sure crew head has called the crew and made arrangements to transport costumes for load in and strike
• Attends fittings
• Checks in and out Rehearsal costumes and Props as pulled and cleared by the costume designer
• Follows up on new build inventory numbers and makes sure the Draping teams have the labels fully filled out.
• Read and follow Costume Handbook details of running ECU costume shop
• Keeps accurate budget totals and receipts, turns in receipts to Service Manager, keeps copies of receipts on file
• Performs other duties as assigned by Faculty Costume Designer

ARCHIVAL DOCUMENTATION:
See Costume Designer specifications

CUTTER/DRAPER:

• Uses the sketch provided by the Costume Designer to create the costume
• Fabricates patterns, either by draping or flat pattern making, for specific actors
• Fits the costume to the actor with supervision and assistance from the shop manager as needed.
• Cuts, or supervises the cutting, all the fabric for the costume from the pattern
• Correct patterns or alters costumes as necessary
• Supervises a crew by preparing and delegating work to First Hands and Stitchers, for draping load as assigned
• Manages time, including that of any crewmembers in an effective manner
• Researches the period, style, and techniques necessary to complete the costume within the Costume Designer’s guidelines
• Maintains the integrity of the Costume Design through the interpretation of the sketch
• Performs other duties as assigned by the Costume Designer/Manager

ARCHIVAL DOCUMENTATION:
See Costume Designer specifications

COSTUME CRAFTS:

• Uses the sketch provided by the Costume Designer to create or manipulate the craft items
• Fabricates patterns, either by draping or flat pattern making
• Fits the costume to the actor
• Cuts or supervises the cutting/molding/etc for the costume
• Determines yardage for fabric and trims for the costume
• Corrects patterns or alters costumes as necessary
• Supervises a crew by preparing and delegating work to assistants and Stitchers
• Manages time, including that of any crewmembers in an effective manner
• Researches the period, style, and techniques necessary to complete the costume within the Costume Designer’s guidelines
• Maintains the integrity of the costume Design through the interpretation of the sketch
• Works in a safe manner and models that to the crewmembers
• Coordinates and attends fittings with the workroom and is prepared with all craft elements
• Attends dress rehearsals as needed
• Performs other duties as assigned by the Costume Director/Manager

ARCHIVAL DOCUMENTATION:
See Costume Designer specifications

FIRST HAND:

• Assists Cutter/Draper in the creation of patterns
• Cuts fabric based on patterns created for projects
• Supervises Stitchers on made to order garments and fitting alterations
• Stitches on costumes as needed
• Attends fittings as needed
• Prepares alterations from fittings for Stitchers
• Attends dress rehearsals as needed
• Manages time, including that of any crewmembers in an effective manner
• Performs other duties as assigned by the Costume Director/Manager

ARCHIVAL DOCUMENTATION:
See Costume Designer specifications

STITCHER:

• Is present and on time for all crew calls
• Has personal tools needed to work
• Sews, either by machine or hand, the costume assigned by your team leader
• Manages time effectively on each sewing or craft project
• Maintains personal work area, including sewing machinery as necessary to keep work moving effectively
• Communicates with other team members concerning problems and their possible solutions
• Works in a safe manner
• Performs other duties as assigned by the Costume Director/Manager

ARCHIVAL DOCUMENTATION:
See Costume Designer specifications

WARDROBE HEAD:

• Coordinates the care, management, and organization of finished costumes during the dress rehearsal and performance period
• Reads the script
• Creates a costume change and dresser plot along with the Costume Designer or Assistant
• Supervises the preparation of mirror cards and costume check in sheets
• Attends rehearsals and run-throughs as necessary
• Supervise and organizes the wardrobe crew during the dress rehearsal and performance period
• Coordinates the maintenance of costumes during the performance period, including, and not limited to repairs, laundry, and shoe repair and upkeep
• Supervises the costume strike
• Read and follow Costume handbook details of job title
• Performs other duties as assigned by Costume Director/Manager

ARCHIVAL DOCUMENTATION:
See Costume Designer specifications

WARDROBE/DRESSER:

• Assists performers in dressing into costumes and facilitates quick changes
• Checks in and reviews costumes prior to and after each dress rehearsal and performance
• Makes sure the costumes are hung up properly on their hangers or stands by the actors
• Reinforces actor responsibility for a clean dressing room and work space.
• Makes sure the integrity of the design is maintained (pressing, repairs, etc)
• Stitches emergency repairs as needed
• Attends a run through prior to dress rehearsals begin
• Is always present and available to run the show or repair a costume
• At no time will leave assigned area without the Wardrobe head’s permission
• Clear and completed paperwork is left the repair work the next day
• Performs other duties as assigned by Costume Designer, Costume Staff, or Stage Management

ARCHIVAL DOCUMENTATION:
See Costume Designer specifications

HAIR/MAKEUP DESIGNER:

• Designs and sketches all hair, wig, and make-up designs, including accessories in collaboration with the director, costume designer, scenic designer, and lighting designer.
• Agrees to and works within a stated budget and accounts for all expenditures.
• Is responsible for purchasing all supplies.
• Builds and styles.
• Attends fittings, production meetings, and dress rehearsals.
• Runs all performances unless specifically told by the show advisor not to.
• Communicates regularly and often with crew, advisor, design team, director, performers and anybody else who should be “kept informed”.

ARCHIVAL DOCUMENTATION:
See Costume Designer specifications

WIG MASTER:

• Works closely with the assigned Costume Designer
• Assists the designer with research.
• Costume Designer makes final decisions
• Discusses the styles with the Costume Designer, gives advice on period and character appropriate styles
• Implements the Costume Designer’s vision for the show
• Organizes fittings
• Organizes / supervises the Wig and Make-up Crew
• Is responsible for the wig and make-up budget
• Is responsible for the timely execution of the Build/ Style
• Runs the performance with assigned run crew
• Attends fittings, production meetings, and dress rehearsals.
• Communicates regularly and often with crew, advisor, design team, director, performers and anybody else who should be “kept informed”.

ARCHIVAL DOCUMENTATION:
See Costume Designer specifications

ASSISTANT HAIR/MAKEUP DESIGNER:

• Assists the designer with research.
• Must be able to “take over” the show at any point
• Shops.
• Fills in when the designer is not available.
• Attends fittings, production meetings, and dress rehearsals as needed.
• Builds and styles.
• May supervise build or running crew.

ARCHIVAL DOCUMENTATION:
See Costume Designer specifications

II. LIGHTING:

LIGHTING DESIGNER:

• Read script to get general information and understanding, of plot characters etc.
• Research, playwright, and period including social economic and historical events surrounding the play.
• Re-read script after background research.
• Meet with director and designers.
• Re-read script with new information. Research any unfamiliar ideas or concepts from the meeting.
• Breakdown the script into lighting moments
• Produce lighting sketches
• Create wish list.
• Continue to meet with director and designers as needed.
• After receiving approved ground plan and section refine wish list and do rough hook-up and preliminary electrics layout and working section. Resolve any issues or conflicts involving set and lighting i.e. masking with TD, Set Designer, and Production Manager.
• Attend rehearsal. There may not be a full run through before the plot is due so stay in communication with stage management and see as many scenes run in rehearsal as possible.
• Complete finished plot, channel hook-up, instrument schedule, and magic sheet and submit for approval.
• Attend Pre-Rig, and Hang calls.
• Call Focus for the focus calls.
• Cue the production.
• Meet with the production staff after rehearsal to exchange notes and establish a plan of attack to address any needs. Work with all the departments so the limited time between rehearsals can be used as efficiently as possible.

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. It is to include:
• Plot and section
• Hook-up and Instrument Schedule
• Magic Sheet
• Cue description list
• Concept or idea sheet
• Any pertinent research reinforcing the concept
• Self-analyses of your work including both design and process
• Lighting Sketches
• Selected Production Photos

ASSISTANT LIGHTING DESIGNER:
• Attend all lighting calls and work with the designer to help mount the design.
• Compiling and completing focus Charts.
• Cue tracking
• Note taking for the designer during work and tech/dress rehearsal calls.
• Working with the Designer and Production Electrician/ME to organize notes and calls for completing work.
• Once hang begins, daily paperwork and plot revisions and providing updates to all parties. Maintaining a archival documentation.
• Maintaining cue description forms.
• Organizing and maintaining follow spot track sheets when needed.
• Preliminary Drafting and Revisions as needed, however final light plot and section should be revised and approved by LD prior to hang.

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. It is to include:
• Focus Charts
• Plot & Section
• Cue Sheet
• Other organizational paperwork as appropriate

MASTER ELECTRICIAN (ME)/PROGRAMMER:
The Master Electrician, working with the designer, is responsible for the timely installation, realization and strike of the designer’s plot and is responsible to operate and program the control console(s) during the technical rehearsal and train the student board operator for dress rehearsals and performances. They are also responsible for the maintenance of the equipment used during the production. Any damage to equipment during the process is the responsibility of the ME. The Master Electrician supervises the electric staff and should delegate responsibility appropriately while planning, organizing and coordinating all aspects of the department.

The specific tasks included are as follows:

• During the design phase interface with the designer to determine potential needs of the plot well in advance of the Shop Pull.
• Establish the Shop Pull, Electrics Hang, Focus, Strike and Restore dates with the Faculty Electrics Supervisor
• Meet with the Faculty Electrics Supervisor as soon as possible after receiving the plot from the designer.
• Attend production meetings and schedule crew calls.
• Organize, supervise and post all lighting crew calls (complying with ECU SoTD policy).
• Maintain a crew call calendar to be posted on the electrics shop call board, that estimates crew times for the electric crew. Coordinate crew calendar with shop foreman.
• Supervise the construction and or wiring of all special effects and practicals.
• Work closely with other crew heads to insure efficient load-in, run and strike.
• Maintain a dropbox established by the faculty supervisor for the purpose of the show.
• Submit a complete shop order and preliminary production book to the Faculty Electrics Supervisor for approval no less than 3 days after receiving the light plot. Shop Pull will not be allowed to happen without an approved Shop Order. The ME book is to include:
  • Estimated, detailed work schedule, including transportation needs (calendar)
  • Contact sheet and staff lists
  • Required instrumentation and equipment needs on Equipment Request forms as well as a “Pull” shop order and “As built” shop order.”
  • PE Reports maintained within the show “electrics dropbox”
  • Any purchase requests for the show. Note: these items will be ordered when approved. If your show requires purchased items inform the Faculty Electrics Supervisor as soon as possible.
• Submit approved shop order to the Shop Foreman the day it is approved to discuss schedule and availability.
• Oversee shop prep of lighting package. In other words, be present as the shop pulls the show. Reserve any vehicles needed for the transport of lighting package.
• Be checked out on any vehicles required for the success of the load-in or strike.
• Keep the designer apprised of budget.
• Prepare order for all specialized equipment and perishables including any color or templates and submit to the Faculty Electrics Supervisor.
• Be readily available in the theater to troubleshoot and solve electrical problems during all technical rehearsals, dress rehearsals and performances.
• Study and learn the operation of control systems prior to load-in.
• Make appointments with appropriate personnel to practice operation and programming of console(s), if needed.
• Program console in preparation of cueing time, and for all technical and dress rehearsals as needed.
• Train student board operator for dress rehearsals and performances.
• Work with ALD to maintain up to date paperwork.
• Organize and supervise strike of lighting instruments.
• Organize and supervise electrical restore of theater – this includes hanging and focusing the repertory plot and circuit plot for the space when appropriate.
• Supervise return of equipment to shop.
• Encourage lighting crew through example and leadership to help other departments. If any of the tasks above are not met the student’s production grade will suffer.

The ME is expected to keep the Faculty Electrics Supervisor informed of the progress of the department with regular reports (ME Reports), email, office visits, phone calls and class discussion that detail the work and hours of the crew as well as the progress of the department as a whole.

At the end of the assignment a complete Production Book will be turned into the Head of Lighting Technology with all the above information, no later than 5 days after load-out. Until a complete ME book is submitted the Production Grade for the ME will be an “I.”

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. It is to include:
• The final ME book
• Selected process photos of any interesting electrical projects
• Selected production photos

ASSISTANT MASTER ELECTRICIAN (AME):
On larger productions Assistant Master Electricians may be assigned to a production. The AME is to aid the PE and ME as required. The AME often functions as a lead electrician backstage, as a followspot operator or as the pyrotechnician or other special effects operators. As a lead electrician the Assistant Master Electrician is in a management position and should expect to lead a crew in assignments per the Master Electrician.

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. The AME should assist the ME in keeping accurate paperwork and generating the ME Production Book.

SHOP FOREMAN:

As the ECU the electrics shop is the center of operations for the entire lighting and sound department. This assignment is central to efficient operation of the lighting and sound programs. The Shop Foreman is responsible for overseeing the daily operations of the shop, light labs, and lighting classroom usage including but not limited to the following:

- Opening the shop on time and being ready for crew Monday through Friday and arranged times with Master Electricians.
- Supervise other students assigned to and volunteering in the shop.
- Keep the shop, control booths, dimmer rooms, theatres, and light labs clean and orderly.
- Inventory all equipment, color, cable, hardware, lamps and accessories at the beginning of term and at the end of the term and prepare an inventory report for the Faculty Electrics Supervisor.
- Oversee the check out and return of equipment for productions, lab usage and other special equipment loans.
- Check all returned equipment for damage and report any found damage to the Faculty Electrics Supervisor.
- Accurate record keeping of equipment on shows and reporting to the Lighting Faculty the equipment rental totals and cost in shop dollars on the day following the opening of each production.
- Accurate record keeping of crew hours.
- Maintain all the lighting equipment in the shop and order spare parts as needed with the approval of the Faculty Electrics Supervisor.
- Maintain daily equipment inventory and tracking.
• Replace all sheet color used by productions.
• Maintain the Classroom and prepare equipment necessary for lessons as requested by the Lighting Faculty.
• Create a work schedule for shop personnel that will divide the labor in an equitable fashion.
• Create and maintain a calendar for all lighting spaces and responsibilities.
• Locking and securing the shop, lab and classroom at the end of all crew periods.
• Supervise the experimental use and coordination of beta-testing for any equipment that fits that category
• Assist the Faculty Electrics Supervisor with all rentals and outside supported events from the Electric Shop.

SHOP ASSISTANTS:

• The shop assistants are to aid the Foreman in the responsibilities listed above. It is understood that the weight of the responsibilities listed above are equally shared even though it is the Foreman that will report to the Head of Lighting Technology. Periodically, Shop Assistants will be expected to do special duties such as tech table coordination, crew assignment data entry, equipment repair, and new equipment prep. The Shop Assistants may also be given special projects by the Lighting Faculty.

III. SOUND:

SOUND DESIGNER:

As a Sound Designer, students are ultimately responsible for all the sound elements in a production.
Sound Designers are expected to:
• Complete and document extensive analysis of the script.
• Meet with directors and other designers to collaborate on a design concept.
• Present the script analysis and design concept to the Faculty Electrics Supervisor and sound students.
• Attend rehearsals as needed.
• Create and provide the sound content to support the design concept.
• Provide the Head Audio (A1) with specifications for a sound delivery system that can be assembled to support the content created by the sound designer.
• Specifications should include a preliminary system diagram and a loudspeaker plot in ground plan and section view and when appropriate, loudspeaker coverage diagrams.
• When available, the Sound Designer should also participate in load-in and strike under the direction of the A1.
• Meet with the production staff after rehearsal to exchange notes and establish a plan of attack to address any needs. Work with all the departments so the limited time between rehearsals can be used as efficiently as possible.

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. It is to include:
a complete digital archive of the design paperwork (script analysis, cue sheets, etc.) and sound playback content. It should be posted to the server within 1 week of closing of the production. Until it is posted the production grade will remain an ‘I’

ASSISTANT SOUND DESIGNER:

• Assist the Sound Designer in creating the sound system documentation.
• After the faculty has completed their first look at the paperwork, start working with the A1 to build the sound system.
• Update the paperwork to reflect all the information needed to assemble and maintain the system.
• Assists with load-in and strike.
• Stays with the production through technical rehearsals and dress rehearsals.
• If there is no A2 assigned the show, the Assistant Sound Designer stays with the production for performances to fill the role of A2 as needed.
• Maintain constant revisions to the sound system documentation so it reflects the current state of the sound system with any changes that have been made since load-in.
• After strike work with the A1 to prepare and submit a complete electronic archive of all the sound documentation for the production.
• All sound system documentation is created and archived electronically so the Sound Draftsperson should be proficient in Vectorworks, Excel, Word, and Acrobat software.

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. It is to include:

HEAD AUDIO (A1):
As an A1, students are the head of the sound crew for the show. Responsibilities include:
• Work with the sound designer and assistant sound designer to assemble the sound and intercom systems required for the production within the available budget for the show.
• Use the preliminary sound system drawings provided by the sound designer to assemble the sound system
• Revising the drawings and completing the rest of the sound system paperwork
• Calling and supervising load-in crews to build the system
• Install the sound and intercom systems in the theatre
• Troubleshooting the systems and preparing them to be functional for the sound designer quiet time.
• Stay with the show through tech rehearsals and performances to maintain and operate the sound system.
• Calling and supervising a load-out crew to strike the systems and return the equipment to the appropriate location.
• Attend all production meetings and have regular meetings with the sound designer.
• After strike submit a complete electronic archive to the sound archive server of all the sound documentation for the production.

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. It is to include:
• Budget record
• Crew schedules
• Build paperwork (system diagrams and other notes)
• Run paperwork (tracking sheets, cue sheets, etc.) as appropriate
DECK AUDIO (A2):

The A2 is responsible for working with the A1 to assemble the sound system in the shop, assist with load-in and strike, and stays with the show for tech through the run to maintain and executes elements of the sound system that happen backstage such as intercom systems and wireless microphones. Specific A2 assignments will only be made when required for the production. Otherwise, the Assistant Sound Designer fills this role during tech and run as needed.

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. The A2 should assist the A1 in compiling the production audio archive.

IV. SCENERY:

SCENIC DESIGNER:

• Read and analyze the text and/or listen to the score.
• Be familiar with the space assigned and your production deadlines.
• Meet with the director and the design team to discuss the concept for the project.
• Research the project and solidify your organizational paperwork.
• Prepare sketches and groundplan(s).
• Continue to meet with the Director and Design Team and develop a preliminary bid package including labeled groundplan, section, rough elevations and sketches or white model
• Upon agreement of the rough design scheme meet with the Technical Director and Production Manager to discuss the scope of the project, the budget, if adjustments need to be made and how you plan to proceed with the project.
• When you have agreed upon the rough plan prepare the final design package. The final design package must contain:
  • a complete drafting package including labeled groundplan, section, design elevations and detail drawings.
  • Prop list with set dressing, drawings of built pieces/or specifications.
  • Paint elevations.
• Special requirements (special effects, running water, projections, etc.). Color model.
• Post a complete set of plans on the production server.
• Attend production meetings
• Attend rehearsals as needed.
• During the build of the scenery, the Designer should be available for questions from the production team.
• Be available during the load-in.
• Attend all technical and dress rehearsals.
• Compile scenic notes for the production team
• Meet with the production staff after rehearsal to exchange notes and establish a plan of attack to address any needs. Work with all the departments so the limited time between rehearsals can be used as efficiently as possible.
• Compile archive files of the final design package and production images.

ASSISTANT SCENE DESIGNER:
The individual who works as a personal assistant to the Scene Designer for a specific production or over the course of a term. Potential jobs may include:
• Research
• Printing and distributing the plans to the various departments.
• Preparing /tracing paint elevation layouts.
• Computer Graphic work.
• Shopping with Props or Scenery as needed.
• Model building.
• Supplemental drafting.
• Working with the Designer to organize notes or information for the Design or Production Teams.
• Attend rehearsal as the designer’s representative.
• Assist in the prop or paint shop when needed.
• Attend technical rehearsals with the Designer and assist in the taking of notes.

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. It is to include:
• A digital copy of all color renderings/model of the show.
• A digital copy of all color elevations used to paint the show.
- The completed drafting package
- A selected set of photographs of the actual production.

**PAINT CHARGE:**

- Talk to the Designer to understand the concept as well as the coloration of the scenery.
- Work with Designer to decide on a process for the painting to serve the needs of the show. Consideration should be given to the durability needed for touring, long runs, or special cases when the floor or prop would receive extremely rough treatment. Don’t wait for the painter’s elevations to be finished! Look at the sketches and research as a solid beginning.
- Discuss with Technical Director the surfaces to be painted and the schedule for receiving the finished scenic elements in the paint shop. It is important to be aware of the surface of the scenery and its finished look to be able to produce a quality product.
- Produce a written time/cost estimate and paint schedule in collaboration with the Technical Director. Keep a record of all expenditures incurred during the process.
- Supervise crew during crew hours.
- Be organized to accomplish as much as possible during each work period.
- Avoid watching the paint dry, i.e. sizing a drop or basing a large areas are most productive when done right before clean up is called.
- Assess the talents of your crew and assign projects accordingly. However, do not forget that theatre is a team sport and everybody washes buckets as well as each person needing a challenge to feel a productive part of a crew.
- Oversee/implement all testing and process development. The Paint Charge may delegate some of this work, but must pay careful attention to each step of any process, which they do not personally develop so they can continue to direct their crew. The Paint Charge and the Designer should examine each test and jointly accept or reject it.
- Keep a complete list of all supplies that are used.
- Schedule touchup with the Technical Director.
- Check into all technical and dress rehearsals to take notes and to see "where" as well as "why" the notes have been given.
- Invite Faculty Paint Supervisor to attend a tech/dress rehearsal and give feedback.
• Schedule and Supervise Final clean-up as soon as possible following the opening of the show.
• Produce a touch up kit following completion of paint work on a show.
• Meet with the production staff after rehearsal to exchange notes and establish a plan of attack to address any needs. Work with all the departments so the limited time between rehearsals can be used as efficiently as possible.

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. It is to include:
• a complete accounting of all paint expenses
• a record of all work calls and the progress accomplished
• digital copies of all paint elevations/renderings
• photographs of the painting process and samples
• production photos including details of the painting of the scenery.
The archive is to be posted on the server a week following the show. It will be considered as a part of the Paint Charge's production grade.

ASSISTANT PAINT CHARGE:
• Assist the paint charge as needed in the above duties.

PROPERTY MASTER:
• The Properties Master is responsible for planning, organizing, supervising and constructing, altering, installation, repair and running (an individual/crew will be assigned to actually run the production) of all the Props (Hand Props, Furniture and Set Dressing).
• Take the Designer's sketches, drafting, and research and turn them into finished props.
• Determine whether or not the Designer's ideas can be realized with the available resources.
• Establish a thorough Time/Cost Estimate and work schedule and revise it as needed throughout the process.
• Maintain the property budget
• Work with the Scenic Designer and Technical Director and determine how and when props will be executed and loaded into the theatre.
• Meet with the Production Manager and Faculty Properties Supervisor to obtain a production schedule for your show and to identify the resources
available to you for the production. These resources include the available shop space, budget, calendar, show storage and crew information.

- Read script and become thoroughly familiar with it and all of its demands and requirements.
- Compile a prop list from the script and the Designer’s research, drawings and sketches.
- Attend all Production Meetings.
- Consult with the Stage Manager, Paint Charge, Master Electrician, Sound Designer, Costume Designer and Technical Director on the production. Incorporate their needs into your preliminary budget and work schedule.
- Work closely with the Designer and/or Director, sharing your recommendations and requesting reasonable compromises and solutions.
- Be certain to alert Stage Management to any changes that will affect the actors and/or Director.
- Determine if any special accommodations need to be made for set dressing, light focus, weapon rehearsals, shift rehearsal or the rehearsal of an effect with an actor. Arrange for such needs with Stage Management and make sure they are included on the Master Production Schedule.
- Familiarize yourself with the rules and regulations governing the theatre you will be putting your show in.
- Present the design, plan, and expectations to your crew.
- See that all shop rules, theater rules, and safety precautions are enforced at all times. You will be held responsible for the actions of your crew, and you are expected to set an acceptable standard and see that it is maintained throughout your production.
- Keep an up to date prop list posted (where the entire crew can see it), with the progress of each project.
- Be certain that any changes, modifications, and additions that become necessary are approved by the Designer and/or Director before they are implemented.
- Schedule a time with the Director and Stage Management during the build to review finished or nearly finished props, at minimum 2 times during the build.
- If the production requires weapons or open flame (including cigarettes) the appropriate permits need to be filed.
- Verify that all props are preset and functioning properly for the first Technical Rehearsal.
- Attend all Technical and Dress Rehearsals.
- Try to get the real props into rehearsal as soon as possible
• Document prop placement, using sketches or digital pictures. Make certain that all parties involved in shifts know their specific responsibilities and that all actions are documented in the event that they need to be executed by a substitute crew member.
• Take notes during rehearsals on any work that needs to be accomplished, such as finishing work, adjustments, repairs, changes, or additions.
• Meet with the production staff after rehearsal to exchange notes and establish a plan of attack to address any needs. Work with all the departments so the limited time between rehearsals can be used as efficiently as possible.
• Early in tech week, clean out show storage and return any unused props.
• Once the show is open you are still responsible for repairs, broken, missing, or replenishment of consumables.
• Plan the strike with the assistance of the Faculty Property Supervisor and the other production staff.
• Consult with the Design Faculty and the Faculty Property Supervisor to identify the props which should be saved and the ones which should be discarded.
• Plan for the maximum salvage of materials and hardware.
• Make sure that all props are returned to your show storage, or returned to Prop Storage (if the items belong to the school). All props that were borrowed must be returned to their rightful owner within 3 days of the closing of the production, unless an extension has been approved by the Faculty Properties Supervisor. Failure to do so within the 3 day window, will result in a drop in your production grade. Failure to return borrowed or rented items will result in a failing production grade.
• Strike is not complete until all props are struck or stored, all salvaged material and hardware is sorted and put away, the shop is clean, and the theatre is clean and restored. Check all ancillary areas such as storage rooms and loading docks. You are singularly responsible for determining when strike is complete and dismissing the crew at that time. If the Faculty Property Supervisor deems that you did an insufficient job, your production grade will be withheld until you complete the strike yourself.

PROP SHOP SUPERVISOR:

A student staff person may be hired when resources are available to act as the props shop supervisor. In cases where one is not hired, the following duties will be covered under supervision of the Faculty Properties Supervisor.
Their duties are to include:

- Direct supervision of Prop Shop crews.
- Assist the Faculty Properties Supervisor as necessary for class preparations.
- Assist the Properties Masters in the use of the shop facility as necessary.
- Monitor general hardware and supplies inventories and report to the Faculty Properties Supervisor.
- Monitor tool operational status and report to the Faculty Props Supervisor.
- Open all tool rooms and turn on all power at the beginning of crew calls.
- Assure that all tools, hardware, and materials are secured in their assigned storage area at the end of each crew session.
- Call clean-up at the last half hour of each crew session.
- Make sure that all the tools, floors, counters, and sinks are cleaned.
- Make sure that all trashcans are emptied into the dumpster.
- Check that scrap racks are neat.
- Turn off all power and lock power panels.
- Turn off lights.
- Check locks and secure all doors.
- Upon seeing that the shop is cleaned and secure, dismiss crews.

PROPERTY INVENTORY MANAGER AND ASSISTANT(S):

A Property Inventory Manager and Assistant(s) will be assigned as resources allow each year. Their duties are to include:

- Direct supervision of check out of property inventory in both the prop storage building and hand prop storage.
- Maintain the storage facility and its inventory.
- Establish hours of operation with the approval of the Faculty Properties Supervisor.
- Supervise the check out and return of all borrowed properties.
- Retain legible records of checked out and returned properties.
- Arrange for the receiving and pickup of prop donations.
- Arrange appointments for outside organizations to borrow props, with approval of the Faculty Properties Supervisor.
- Arrange for any shipping of borrowed props to outside organizations that are located outside of commuting distance.
TECHNICAL DIRECTOR:

Responsible for:
Production technical supervision, engineering and construction. Production materials and supplies acquisition, storage, and distribution. He/she takes the Designer's sketches, drawings, plans, elevations, and/or models and turns them into the finished stage set. It is his/her responsibility to determine whether or not the Designer's ideas can be realized with the available resources, and to collaborate with the design staff to arrive at a feasible and workable solution to the production's needs.

PRE-PRODUCTION PERIOD

• Read the script and become familiar with all of its technical demands and requirements.
• Be available to the Scenic Designer to help out with the technical effects of the set.
• Once you have attained the bid draftings, prepare a cost out of set. If the set is over budget, work with the Scenic Designer to adjust the set to fit within budget.
• Produce construction drawings, unit breakdown, and fly schedule.
• Attend all Production Meetings.
• Work with Production Manager, and Paint Charge to create a build schedule for the show.
• Work with your Assistant Technical Director to generate a crew schedule.
• Use stock scenic units whenever possible, and try to build units which will eventually be stock. However, do not modify stock units or equipment in any way without previously obtaining permission of the Faculty Technical Director.
• Purchase the necessary materials and make sure they arrive before construction begins. Do not assume that the shop will have building materials in stock.

PRODUCTION PERIOD

• Use the first full meeting of the crew to introduce them to the staff and the design.
• See that all shop rules, theater rules (when applicable), and safety precautions are enforced at all times.
• Supervise and assist all crew heads with getting the work done as you envision it. See that quality is being maintained, that problems are averted whenever possible and are solved sufficiently when they arise.
• Keep track of all expenses, and make sure you give all receipts to the Accounting Manager.
• Walk through the shops often and observe the work being conducted on a regular basis.
• See that the facilities and equipment in the shops and the theatres are clean at the end of each work session. Check with the Shop Foreman to see if any supplies are needed and that all tools are working properly.
• Meet regularly with the Production Manager and Paint Charge to see that the work is on schedule and to alert each other to the continuing developments in the production.
• If the show requires an apron, check with the Lighting Designer to schedule time for installation.
• Before hang, make sure soft goods are on their proper line-sets.
• Check with all production staff of any technical elements which will not be available for light focus, level set, or Technical Rehearsals. Have an idea of when these elements can reasonably be expected.
• Once the Master Production Schedule has been adopted, do not make any changes in it without consulting with the other technical departments.
• Verify that all elements are installed and functioning properly for the first Technical Rehearsal.

TECHNICAL AND DRESS REHEARSALS

• Attend all Technical and Dress Rehearsals.
• Assume the primary responsibility for rehearsing scene set-ups and shifts, paying close attention to safety and efficiency. Make certain that all parties involved in shifts know their specific responsibilities and that all actions are documented in the event that they need to be executed by a substitute crew member.
• Take notes during rehearsals on any work that needs to be accomplished, such as finishing work, adjustments, repairs, changes, or additions.
• Meet with the production staff after rehearsal to exchange notes and establish a plan of attack to address any needs. Work with all the departments so the limited time between rehearsals can be used as efficiently as possible.
• Plan a time when you can call your crew early in tech week to clean the shop a final time and ready it for the next production. This should be accomplished as soon as it is feasible.

STRIKE

• Talk to Production Staff to schedule time in the theatre for strike.
• Contact Michael Campbell, 737-1181 for dumpsters. Please schedule dumpsters a week in advance.
• Plan for the maximum salvage of materials and hardware.
• During the strike, it is critical that you remain a supervisor. You are responsible for the safe and complete strike of the show, and you must keep everybody working.
• Consult with the Lighting Designer before striking apron. Apron strike will probably have to happen after Light Strike.
• Strike is not complete until all units are struck or stored, all salvaged material and hardware is sorted and put away, the shop is clean, and the theatre is clean and restored.

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. It is to include:
• Bid
• Unit Breakdown
• Build Schedule
• Fly Schedule
• Construction Drawings
• Scenic Designer Drawings
• Selected Production Photos

ASSISTANT TECHNICAL DIRECTOR (ATD):
The primary responsibility of the Assistant Technical Director is to shadow the TD and assist him/her with all of the duties described above. The specific role of the ATD in a particular production is determined and defined by both the TD and the ATD:
• Schedule crew, making sure to talk to Technical Director to make sure there is enough crew to keep the shop on schedule.
• Depending on level of ATD, may be asked to produce construction drawing of specific scenic elements. Before show is done, generate construction drawings for all scenic elements.
• Work with Master Carpenter to make sure scenery is being built on time and correctly.
• Make sure that the Unit Breakdown is being updated.
• Help the Shop Foreman and Master Carpenter keep the shop and theatre clean and not dismissing the crew until everything is clean.
• During the strike, it is critical that you remain a supervisor. You are responsible for the safe and complete strike of the show, and you must keep everybody working.
• Strike is not complete until all units are struck or stored, all salvaged material and hardware is sorted and put away, the shop is clean, and the theatre is clean and restored.

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. It is to include:
• Bid
• Unit Breakdown
• Fly Schedule
• Crew Schedule
• Construction Drawings
• Selected Production Photos

MASTER CARPENTER (MC):
The Master Carpenter’s responsibilities vary depending upon the nature of the production, but will always include the job of running the crew in the shop and in the theatre. The MC is the person responsible for seeing that the technical design is carried out just as the TD had intended. He/she should know as much about the production as the TD or the designer, and will be a pivotal person in the process of making the show a reality.

• Call role at the beginning of each call. Give each crew member a job and make sure that everyone is working.
• Make sure that all scenery is being built as drawn. Check all measurements before sending scenery to paints.
• Make sure that the Unit Breakdown is being updated.
• Before show opens talk with TD to discuss a scenic element from the production to draft for your portfolio.
• Help the Shop Foreman make sure that the shop and the theatre are clean before dismissing the crew.

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. It is to include:
• Unit Breakdown
• Construction Drawings
• Selected Production Photos and Process Shots

SHOP FOREMAN:

The Shop Foreman’s responsibilities vary depending upon the nature of the production, but will always include helping with the running the crew in the shop and in the theatre.

Responsible for:
• Assisting the production Master Carpenter in the use of the Scene Shop as necessary.
• Monitoring general hardware and supplies inventory and reporting to the Faculty Technical Director as necessary.
• Monitoring tool operational status, tagging broken tools and reporting to the Technical Director.
• Help the Master Carpenter with quality control. Check all measurements.
• Assist with the running of the scenic crew.
• Call for Clean-Up 30 minutes before the end of call and do not dismiss crew until the shop and theatre are clean.

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. It is to include:
• Unit Breakdown
• Construction Drawings
• Selected Production Photos and Process Shots

SHOP ASSISTANT:
The Shop Assistant’s responsibilities vary depending upon the nature of the production, but will always include helping with the running the crew in the shop and in the theatre.

- Assist the Shop Foreman and Master Carpenter in the running of the shop and scenery crew.
- Supervise the construction of specific scenic elements.
- Help maintain the shop and the theater.

ARCHIVAL DOCUMENTATION:
The archival documentation is a record of the production and your work that will eventually become part of the ECU archives. It is to include:

- Unit Breakdown
- Construction Drawings
- Selected Production Photos and Process Shots

PLEASE NOTE!

All D&P Students must sign the Declaration List on blackboard by the Friday following Fall Break. No student will receive a grade in THEA 1111-4444 until this document has been signed, signifying that they have read and understand the current year’s handbook.